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# The Bulletin



**Royal  
Academy  
of  
Music**

**December 2005**

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or email us at  
[bulletin@ram.ac.uk](mailto:bulletin@ram.ac.uk)



A very special performance:  
Sir Colin Davis conducts  
Academy and Juilliard  
students at this year's  
BBC Proms.



Welcome to **The Bulletin** — the publication which aims to keep you up-to-date with all the latest news at the Royal Academy of Music. In this edition, we reflect on events over the past six months, including the BBC Prom collaboration with the Juilliard School; we catch up with the latest achievements of Academy People; we meet two current students; and we explore the keyboard instruments which are displayed and used for research in the York Gate Collections. We're always interested to receive comments and proposals for future articles — if you'd like to get involved, please get in touch!

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# News: July— December 2005

#### Performances

Autumn term started with a very special concert at the BBC Proms, the cover-story of this Bulletin. Sir Colin Davis conducted 'a trans-Atlantic musical collaboration of the highest level', to use the words of the presenter on BBC Radio 3. The performance of Copland's *Fanfare for the Common Man*, Vaughan Williams' *Sixth Symphony* and the *Symphonie Fantastique* by Berlioz was sold-out months in advance, and broadcast live on BBC television and radio. In the Mail on Sunday, David Mellor praised 'a captivating concert... the way they all played their hearts out was deeply moving... throughout, outstanding young players caught my ear'.

Royal Academy Opera performed Mozart's early opera *La Finta Giardiniera* in November.

Iain Ledingham, who was Director of Opera at the Academy from 2000 to 2003, directed from the keyboard — just as Mozart would have done.

The popular 'Free on Fridays' concert series continued to attract large and enthusiastic audiences — particularly for Concert Orchestra performances of Strauss and Schumann conducted by Christoph von Dohnányi and Beethoven conducted by Sir Colin Davis, as well as a concert of British premières with Academy Brass. So many other extraordinary performances, masterclasses and research events took place through the Autumn that there simply isn't the space here to highlight any in particular.

#### Recordings

Working in the recording industry is increasingly central to the careers of many performers, and the Academy adds several new releases to its own label every year. Academy recordings are regularly broadcast by BBC Radio 3, Classic FM and the BBC World Service, and selected discs are distributed world-wide. Most discs are available for sale to the public, with all proceeds used to fund future recordings.



Royal Academy Opera's live recording of *The Magic Flute* conducted by Sir Colin Davis was released in September.

International Record Review wrote that it 'will give delight well beyond the families, fellow students and friends of those participating. It was clearly a happy occasion, with a very good young cast and orchestra directed by one of the wisest yet liveliest heads in the business... With the lively young singers of the Royal Academy of Music under Davis, this is a very fine performance'. Editing has just finished on a second disc by Symphonic Wind, which will be released early in the New Year and in which the Academy's elite wind ensemble perform Strauss's 'Invalid's Workshop' Sonatina no 1, Messiaen's *Et exspecto resurrectionem mortuorum* and Stravinsky's *Symphonies of Wind Instruments*.

#### Student Satisfaction Survey

The Royal Academy of Music has been ranked *joint-first* amongst all higher education institutions in the UK in a survey of students who graduated in 2005. In the survey of Academy graduates, a total of 46% rated their satisfaction with the Academy as 5 out of 5, and a further 46% gave a rating of 4. No graduates rated the Academy at less than 3 out of 5. The Academy's resulting satisfaction rating of 4.5 was joint top, alongside the Open University. No other music conservatoires feature in the top ten.

#### Foyer Paintings: A Discovery

When the Academy's new Marylebone Road premises were opened in 1911, the foyer included contemporary wall paintings depicting musical moods by Baron Arild Rosenkrantz. These disappeared shortly afterwards, and were largely forgotten until a visit to the Academy some years ago by the artist's niece.

**Robinson Love**  
**(tuba, The Juilliard School)**

Well, it's been a really great experience. Everybody's been very friendly, from the tour guides to the Academy musicians.

I would say that the British players go for a brighter sound than we do, and it's been an experience trying to match them and to meet them half-way. But it's been good — there's been a little bit of challenge, a little bit of a rivalry maybe, but I think that it's raised our level overall.

It's also been very interesting seeing how British players approach their work. Sure, we can go to a record shop and buy a CD of a British orchestra — but sitting next to somebody who plays in a completely different style, and then having to meet them half-way, will teach you more in five minutes than years of listening to records. I think that in the States we can get more hung up on details, and we can sometimes lose sight of the product. Here, our coaches have told us 'just play, and make it sound good', and as a result things sort of fall into place. It's actually been really

refreshing. Perhaps some things will go wrong, but a lot of other things will go right, and the end result should be much more exciting.

**Alice Pullen (cor anglais,  
Royal Academy of Music)**

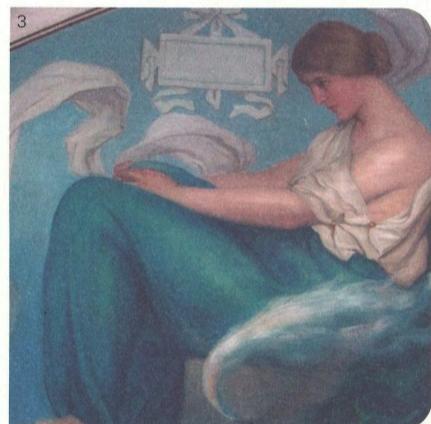
A wind sectional was the first rehearsal we had, and a couple of the Juilliard wind players were really concerned about how our coach was always saying, always play quieter, always quieter, always quieter: they were quite shocked at that I think. British players seem to risk going much closer to the boundaries than they do.

It's great to work with Sir Colin, too. At the Academy we're so lucky, because we get to have him all the way through the year, regularly — it's fantastic. He's such an English gentleman — but you still know exactly what he wants you to do. You know, he can ask you nicely but he can still be scary. He's also very open to questions from us — sometimes some players can be scared to ask the conductor something and then later on you think, oh I wish I'd said that.

This has been my last concert with the Academy and it's been really good to go out with such a bang.

Academy and Juilliard students came together for a very special performance with Sir Colin Davis at this year's BBC Proms. Two of the participants discuss the benefits and challenges of the collaboration.

# Across the Atlantic



After some detective work with the help of the artist's niece and biographer Mrs Bente Arendrup, we found that the paintings, which were actually on canvas, were hanging in an upper corridor in the family home at Rosenholm, one of Europe's great Renaissance castles, near Aarhus. We are delighted to report that the paintings will soon be returned to their original location, initially on a 30-year loan. A few details will need to be re-created, but amazingly only one small panel cannot be traced: it is rare to find an almost-complete painted programme nearly a century after its creation. The artist, whose mother was Scottish and father Danish, was also responsible for many stained-glass windows in Britain, including those in London's Cadogan Hall. And yes, this is the same family name to which Shakespeare referred.

The Academy is grateful to Baron Erik Rosenkrantz, the Rosenholm Foundation and Tony Travis from the Academy's Development Committee for their generous support towards this project.

**York Gate Collections**

The most significant recent addition to the York Gate Collections, the Academy's free museum and research centre, is of course the *Viotti ex-Bruce Stradivari* violin, which was the cover star of our last Bulletin. You can see this spectacular violin in the Strings Gallery, alongside other masterpieces by makers from Cremona. The Collections are open every weekday from 12:30 to 6:30pm, and at weekends from 2:00 to 5:30pm.

Several temporary exhibitions opened recently, including the results of a project to catalogue three collections of papers held in the Academy's Library: the *Swedish Nightingale* Jenny Lind; South African composer and friend of many major 20th-century artists Priaulx Rainier; and David Munrow, inspiring early music advocate and broadcaster. This project has been supported by the Heritage Lottery Fund's Access to Archives initiative. New artwork by Mark Rovvan-Hull, painted in response to the music of Olivier Messiaen and George Crumb, is on display on the ground floor.

In the Strings Gallery, preparations for our *Paganini in London* festival are proceeding with the phased introduction of a major display, which will include drawings by Sir Edwin Landseer from the Foyle Menuhin Archive which is housed at the Academy.

A small but beautiful portrait in oils of Franz Liszt was recently donated to the Collections by Miss Elizabeth Mason, on the suggestion of the eminent Liszt scholar Professor Alan Walker. The portrait is particularly interesting for us because it shows Liszt as he looked at the time of his visit to the Academy in 1886.

We are delighted that the library's Special Collections and Archives have been recognised by the Museums, Libraries and Archives Council (MLA) as having outstanding national and international importance under MLA's Designation Scheme. The new status has been awarded to 38 collections in 28 library and archive institutions throughout England and is designed to

celebrate and safeguard the nation's heritage held in libraries and archives.

**Curtis Price KBE**

We are delighted that HM The Queen has appointed the Academy's Principal, Professor Curtis Price, an honorary Knight Commander of the British Empire (KBE) in recognition of his services to music. The award was presented to Curtis by the Academy's President, HRH The Duchess of Gloucester, at a special ceremony in the Academy's Duke's Hall. The KBE was introduced in 1917 to recognise overseas citizens who helped the British war effort. It has developed into a general award which is presented for 'services rendered to the United Kingdom and its peoples'. Other Americans who have received the KBE include film director Steven Spielberg, former president George Bush Senior, former Mayor of New York Rudolph Giuliani and Microsoft chairman Bill Gates.

# Academy People

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**Antonio Aguiar** (2000) is Principal Double Bass with the Remix Ensemble in Porto.

**Beate Altenburg** (2004) has recorded the new cello concertos by the Czech romanticist Franz Xaver Neruda for Deutschlandradio, from her own edition. She has been lent the Segelman Stradivari from the Academy's collections, and her recent performances include Dvorák's Cello Concerto with the London Soloists, conducted by David Josefovitz.

Current postgraduate student **James Baillieu** won First Prize at the Vienna International Piano Academy Competition in August 2005.

**Imogen Barford** (1983) has been appointed Head of Harp at the Guildhall School of Music and Drama from September 2005.

**Graham Bennett** (1995) has just released three new publications from his music series; The Music Master Keyboard Book, The Music Master Puzzle Book and The Music Master Composition Book. His publisher's website is at [www.egon.co.uk](http://www.egon.co.uk)

**Denis Bouriakov** (2004) won Second Prize at the Rampal International Flute Competition in November 2005.

**Ruth Byrchmore** (1991, Associate Head of Composition and Education Development Manager at the Academy) has reached the shortlist of the British Academy of Composers and Songwriters' 2005 British Composer Awards, for her liturgical work *A Birthday*.

**Helen Callus** (1991) has been appointed President of the American Viola Society, Associate Professor of Viola at the University of California and has just recorded a compact disk of concertos with the New Zealand Symphony Orchestra. [www.HelenCallus.com](http://www.HelenCallus.com)

The piano duo **Simon Crawford-Phillips** (1999) and **Philip Moore** (1998) are planning their debut at the Concertgebouw in Amsterdam, a recital at the City of London Festival, a performance of Mozart's Concerto for two pianos at the Barbican's Mostly Mozart Festival with the Academy of St. Martin-in-the-Fields and a new Concerto for two pianos by the German composer Detlev Glanert, commissioned for the Duo, to be premiered in 2007.

**Roger Crocker** (1973) has been appointed General Adviser (Music) and Head of the Music Support Service to West Sussex County Council Children's Services. Formerly Chair of the National Association of Music Educators, he is currently an Executive member of the Music Education Council.

Language coach **Florence Daguerre de Hureaux** is trekking in Peru to raise money for the charity MIND. [www.justgiving.com/Florence-Mind](http://www.justgiving.com/Florence-Mind)

**Holly Fawcett** (2002) won first prize in the 2005 Barbirolli International Oboe Competition in September. The prize includes recitals in the Isle of Wight and London. She also won the concerto prize, a concerto with the European Union Chamber Orchestra.

Music and notes by **Jonathan FeBland** (1982) are now available at [www.members.sibeliusmusic.com/feblan](http://www.members.sibeliusmusic.com/feblan)

**Mei-Yi Foo** (2004) won Fourth Prize in the Finals of the recent Hong Kong International Piano Competition.

**Edward Gardner** (2001) was named Young Artist of the Year at the 2005 Royal Philharmonic Society Awards. He will return to the Academy to conduct Liszt and Paganini on 3rd March 2006, in the Academy's Paganini in London festival.

In September, **Graham Garton** (1953) and **Barbara Garton** (née Howson, 1955) celebrated their Golden Wedding

Academy musicians have been shaping the profession for generations. We'd welcome your news for inclusion in the next Bulletin — please send it to the address on page 2.



Current soprano student **Catrin Aur Davies** won second prize in the Great Elm Award for Singers in October 2005.

Cellist **Emma Denton** (2002) plays in the Carducci String Quartet, who won the Ministry of Culture and Communications prize at the 2005 Bordeaux International String Quartet Competition and have been selected to open the Park Lane Group Young Artists' Series at the Purcell Room in January 2006.

Double-bassist **Andy Evans** (1975) has designed a new qualification bridging the disciplines of health and music. The MA in Performance and Media Health was introduced at Thames Valley University in September 2005. It covers all aspects of the medical, psychological and health needs of performers, and is the first time a formal qualification has been offered in this specialist field. Head of Musical Theatre, **Mary Hammond**, will contribute as a tutor on the course.

Anniversary. They met in the Academy's canteen in 1951 when Barbara, on her second day at the Academy, asked Graham if she could join the Student Madrigal Choir which he conducted.

Current student **Ourania Gassio** was recently awarded third prize at the St Moritz International Organ Competition.

**Marcus Tristan Heathcock** (1990) is Composer-In-Residence of the St Petersburg State Symphony Orchestra Klassika, where his latest commission is a companion symphony for a performance of Haydn's Farewell Symphony in February 2006. In October 2005, the Fitzwilliam String Quartet premiered his new String Quartet in London's Conway Hall.

**John Humphreys** (1965) is Assistant Head of Keyboard Studies and Head of Chamber Music at Birmingham Conservatoire and Diploma Examiner for the Associated Board. With his duo partner, Allan Schiller, he has recently performed at venues including the Wigmore Hall and St George's, Bristol, and has recorded the complete

Guy Whalley with Diana, Princess of Wales, President of the Royal Academy of Music 1984-1995.



The death of Guy Whalley on 28 October was sudden and unexpected. As a long-serving member of the Governing Body and its Chairman from 1990 to 1998, Guy was a remarkably loyal, generous, and completely dedicated champion of the Royal Academy of Music. Upon retirement from the Governing Body, he became the founding Chairman of the Council of Honour, to which he devoted the same enthusiasm and dedication.

A solicitor by training after attending Rugby and Cambridge, Guy joined the Academy board before retirement as head of recruiting at the City law firm

**Guy Whalley**  
Hon FRAM  
**1933-2005**

It is with deepest regret that the death is announced of Guy Whalley Hon FRAM, Chairman of the Governing Body 1990–1998 and subsequently Chairman of the Council of Honour.

two-piano music of Feruccio Busoni for Naxos.

**Elizabeth Kenwood-Herriott** (1987) recently performed the Strauss Oboe Concerto with the Lviv Philharmonic Orchestra, Ukraine. In October, she performed a concert and taught in a visit the State Academy in Minsk, Belarus. Elizabeth has recently been appointed as Tutor of Oboe at Leeds College of Music.

Current opera student **Kishani Jayasinghe** is the only soprano to have been selected for the Royal Opera House's Jette Parker Programme for 2006.

**Simone Lamsma** (2004) won First Prize at the China International Violin Competition in Qingdao in September 2005.

Flautist **Ana Raquel de Oliveira Milheiro Lima** (2004) won the Jeunesse Musicales Competition in Bucharest in May 2005.

**Jeremy Metcalfe** (1980) has a busy career as a freelance violinist. In addition, his work on Klinefelter's Syndrome at Imperial College London has attracted the 2004 Solblock Gold Medal and a contract with Microsoft.

**Michael Nebe** (1974) continues to conduct the Fine Arts Sinfonia of London (since 1994) and Whitehall Orchestra (since 1990), as well as performing as a cellist.

**Alan Pendlebury** (1976) is Principal Bassoonist for the Royal Liverpool Philharmonic Orchestra.

**Damian Rees** (2000) has recently written a 20-minute ensemble work, commissioned by the Swansea Festival. In October, his Guitar Concerto was premiered in Helsinki by **Janne Malinen** (2000) with the Aito Chamber Orchestra. The Welsh Sinfonia have recently commissioned a new 10-minute work to be premiered in Llandaff Cathedral at the end of January 2006.

**Ariane Todes** (1996) is Deputy Editor of The Strad magazine. She also plays the violin in Sephardic-Flamenco band Los Desterrados.

**Mirei Tsuji** (1999) and Miho Sanou (1998) have won first prizes in both sections (piano duo and four-hand) of the 16th Concorso Pianistico Internationale Roma 2005.

**George Vass** (1979) is artistic director of both the Presteigne Festival of Music and the Arts and the Hampstead & Highgate Festival. He is music director of several choirs and orchestras, including Orchestra Nova.

Violist **Shuli Waterman** (1994) is a founder-member of the Aviv String Quartet, who have won several prestigious prizes and have performed in many international venues, including several times at Wigmore Hall: they perform half of the Shostakovich quartet cycle there in three concerts in January 2006.

**The London Steve Reich Ensemble**, conducted by current student Kevin Griffiths, includes 22 current or former Academy students. The ensemble formed earlier this year for a world première in the Duke's Hall in November, and has since been invited to perform in Holland. Other concerts are scheduled for The Brighton Glow Project and the Dukes Hall, in April 2006.



- 1 Beate Altenburg
- 2 David Robertson
- 3 Helen Callus
- 4 The London Steve Reich Ensemble
- 5 Simon Crawford Phillips and Philip Moore
- 6 Simone Lamsma
- 7 Nancy Litten
- 8 Ed Gardner
- 9 Denis Bourakoff
- 10 Ruth Byrchmore

**Nancy Litten** (1971) will be director of the first national summer school for electronic keyboard at New Hall School, Chelmsford 15–18 August 2006. The players (aged 10–18) will be introduced to several different approaches to ensemble playing and will pilot the ABRSM's Music Medal pieces for the instrument.

**Alan Lockwood** (1962) and **Valerie Taylor** (1962) played professionally for many years as Principal Flute of the Manchester (BBC) Philharmonic and Principal Oboe of the Manchester Camerata respectively, and are now teaching at all levels. They have been married for 42 years.

**Joyce Maguire** (nee Bailey, 1954) is making a 'miraculous' recovery from breast cancer. She still manages ten choirs for children and youth, under the auspices of the Vancouver Bach Choir, but has retired after 40 years as VBC pianist and as Executive Director of the BC Choral Federation.

**David Robertson** (1979), previously Music Director of the Orchestre National de Lyon, became Music Director of St Louis Symphony Orchestra at the start of this season. He also became Principal Guest Conductor of the BBC Symphony Orchestra from October, a post he will hold for three years.

In 2002, **Caryl Roese** (nee Roberts, 1960) retired as Director of Music from the University of Wales Institute (UWIC), Cardiff, after 31 years in music education (teacher training). She recently commenced a BA course in Fine Art at UWIC and hopes to become a sculptor.

**Kim Sargeant** (1977) has been appointed General Manager of the Malaysian Philharmonic Orchestra, a world class symphony orchestra founded in 1998, with 105 players from 25 countries, which has its own concert hall at the foot of the Petronas Twin Towers in Kuala Lumpur.

Shuli has recently recorded the Beethoven string quintet op 29 with the Ysaÿe Quartet, with whom she will perform the Mozart quintets in the 2006–07 season.

**Ian Watson** (2000), who premiered Diana Burrell's Terce for organ and accordion with the Academy's Head of Organ David Titterington at this year's Spitalfields Festival, did not graduate in 1975 as our last edition claimed. Ian continues to perform new music with the London Sinfonietta, Icebreaker and the BBC orchestras amongst others, and last year he joined the band The Divine Comedy.

Freshfields Bruckhaus Deringer, of which he was a partner. He was invited to join the Academy board mainly for his legal expertise and love of music, but his colleagues would have known that Guy was also an amateur musician of considerable ability, both as a pianist and baritone.

Even before he retired from Freshfields, Guy was devoting a lot of time to various charities and grand designs, from the Queen's Award for Excellence to the Eden Project, of which he was a trustee. He was the pillar of his local community, Chipperfield near St Albans, where he was known to

absolutely everyone. But the Academy was at the centre of his life for many years.

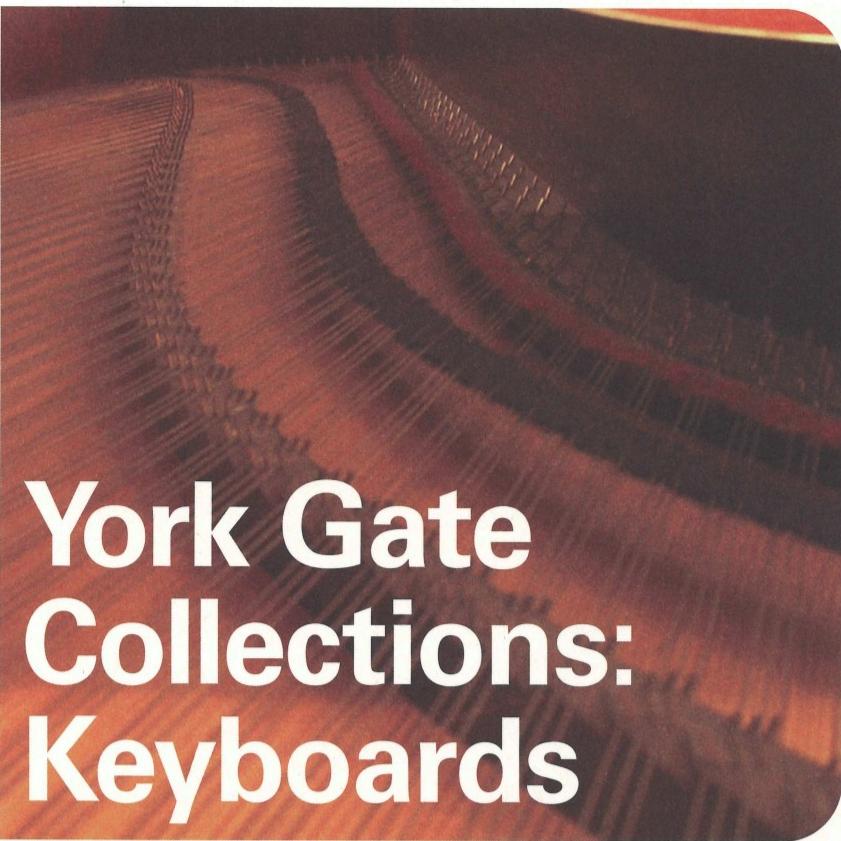
Guy oversaw the completion of the Duke's Hall refurbishment, a tremendous achievement. There was no time to bask in the glory, as the Academy soon entered a difficult period in the mid 1990s, when he found it necessary to take on far more duties and responsibilities than normally required of a chairman. His calm and reassuring leadership was much appreciated by his colleagues, and his concern extended to staff and students, with whom he always had an excellent

rapport. Few were aware that for all this time Guy was suffering from a severe heart condition, of which he never complained or let cramp his style in any way.

Quietly behind the scenes, over many years and in many different ways, Guy was a generous donor to the Academy, and many students and former students unknowingly owe him a debt of gratitude. Perhaps his most touching gift was that of his piano. When Guy and Sarah decided to leave their large farm house in Chipperfield and move into a smaller cottage nearby, Guy donated his beloved Steinway grand,

on which he had played beautifully for many years, to the Academy. He once said that he could not bear to have parted with it, except in the knowledge that it was coming to a good home.

Guy Whalley was an integral part of the Academy for nearly 20 years. His beaming smile, infectious laugh, phenomenal memory for names, brilliant public speaking and tireless advocacy of the Academy and its students have left a deep mark on the institution. He will be greatly missed by all who knew him.



# York Gate Collections: Keyboards

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The stringed instruments on the first floor of the Academy's York Gate Collections get most of the plaudits, but the floor above is just as special in many ways.

**Through the pianos on the second floor of the York Gate Collections, we can trace the technical development of the grand piano in England during the first half of the nineteenth century, and contrast it with the daintier, Viennese style of instrument. These instruments have been selected to illustrate the creative relationships between players, composers and instrument makers and they are maintained in playing condition with the aid of a grant from the Radcliffe Trust.**

**First, Kenneth Mobbs, formerly University of Bristol Senior Lecturer in Music, and his wife Mary write about their collection of pianos, which is now on permanent loan to the York Gate Collections.**

At the age of fifty we decided it was high time to make a serious study of the interacting musical and mechanical histories behind the instrument we had each been playing for roughly 45 years. We learned of pianos needing a good home, but after five years still hadn't been able to acquire a classic English grand — until Kenneth ventured to a Sotheby's auction and came home owning two!

## Grands

One of these is now in York Gate, with eight of its original companions. It is an 1808 Broadwood grand of six octaves compass with a Venetian Swell, the latter occasionally seen on late English harpsichords, but a very rare fitment indeed on pianos, 'the forte on the grand pianoforte being designed to be made with the finger and not with the foot', as Broadwood charmingly wrote in 1799.

The main rival to this English action was the German, or Viennese, here exemplified by the Heicke c.1820, with its bells, bassoon, drum and cymbals — useful when playing for dancing, but its six pedals capable also of much subtler effects, for instance in Schubert. The Erard 1836 demonstrates the most sophisticated double repetition action of the day, whereas the dramatic flame-mahogany Broadwood 1844 concert grand (technically very similar to that used by Chopin in 1848) boasts a rather simpler, nevertheless effective, action.

## Squares and Upright

The square (strictly rectangular) pianos show the development of the purely



## Bulletinterview

### Bing Bing Li

The Academy's a long way from home. What made you decide to come here?

I've always aspired to study here, right from when I started playing at Beijing's Central Conservatoire aged eleven. With the extra incentive of the Cosima, Hilda Day and Douglas Liversidge Award, I couldn't really turn down the place. I also enjoy being in the middle of a major city — I particularly like going to eat in Chinatown.

You speak excellent English — have you lived in Britain for long?

I was fortunate to get a full scholarship to go to the Purcell School when I was 14. There were no other Chinese pupils there, so I had to learn quickly! I shared a room with three girls from Britain, who were very generous with their support. I did feel very lonely at times, and I guess that it took

Pianist Bing Bing Li started the Academy's undergraduate programme in September 2005. We met her in November to see how she's settling in.



around six months to get used to the language and culture. But before too long, I was taking GCSEs in sciences and English as well as music. I changed so much in that time that my dad didn't recognise me at first when I went back to China for my first holiday!

I gather that you're already an experienced performer.

Well, I started giving recitals at 11. As well as in China and Britain, I've also performed in the US, France, Scotland, Germany and Holland. I gave a 40-minute recital at the Wigmore Hall, Leeds International Concert Season, promoted by the Purcell School, and a concerto concert with the Elgar Chamber Orchestra. I'll be performing the Ravel Concerto at St John's, Smith Square with the Purcell School Orchestra in March, which is very exciting.

How have your first weeks here been?

I already feel very involved. I've had a masterclass with Alexander Satz. I'm playing regularly with a piano duo partner — we've been invited to play Lutoslawski's *Variations on a Theme of Paganini* at the Academy's Paganini festival next term — and I also have a trio and a cello duo.

And what's next?

I'd really like to play the Tchaikovsky and Grieg Concertos, and plan to enter some big competitions. I'd like to study in other places, too — the Academy has an exchange programme with Juilliard, which would be very interesting. Longer term, I hope to be a soloist, ideally combined with some teaching, so I plan to take the Academy's LRAM teaching diploma, too.

domestic British instrument, ranging from the very small Ganer c.1785, through the stronger double-action Broadwood 1801 and the Clementi 1822 with the Bridge of Reverberation (adding a harmonic *sheen* to the sound), to the elegant Broadwood 1835, with its additional hammer checks. We can call the Russell 1895 upright a real museum piece, because its transposing function has now been completely usurped by modern user-friendly electronic keyboard wizardry.

We are sad that walking difficulties make it impossible for us now to visit the Academy, but are delighted that these pianos are available for occasional study and controlled use — the very reason we started to collect 30 years ago. A checklist of all our instruments with further details is at [www.mobbsearlykeyboard.co.uk](http://www.mobbsearlykeyboard.co.uk)

#### **Christopher Nobbs, custodian of early pianos and harpsichords at the Academy, explains more.**

The twelve playing keyboard instruments in the York Gate span roughly a century and a half; from a Kirkman harpsichord of 1764, when eight-year-old Mozart arrived in London, to a Steinway grand of 1920, the year of Schoenberg's first serial compositions. The Kirkman represents one of the final flowerings of the great harpsichord tradition originating in Flanders in the late 16th century; the Steinway the settled consensus of the long and relatively unchanging present of the modern piano. The two most important traditions in the development of the piano in the 19th century — the so-called 'English' and 'Viennese' designs — can be experienced in early examples; an 1808 grand by John Broadwood, very similar to that presented to Beethoven, and a roughly contemporary grand by Giovanni Heichele of Trieste Heichele's piano with its six

pedals, including the percussion of the 'Turkish Music' and 'Bassoon' stops, naturally causes the most immediate amusement and surprise, but all the instruments in their different, more subtle, ways show us how easy it is to forget that 'the past is a foreign country, they do things differently there'.

A Broadwood grand of 1844 reminds us of the other most celebrated and sombre encounter of musical genius with London piano building; it is the same model (minus two top semitones) as that used by Chopin on his tour of England and Scotland in 1848, the year before he died. (The Academy owns the actual piano used by Chopin on this tour, which is on loan to the Cobbe Collection Trust at Hatchlands Park in Surrey. But too much piety is not good for music-making and the less sacred piano on the gallery can be played more freely.)

Music is not all genius and masterpieces. A sequence of four square pianos illustrates more modest music-making, although early squares were of greater musical significance than later examples and at first not simply domestic, or the equivalent of modern upright pianos. Broadwood's square of 1801 and Muzio Clementi's of 1822 are particularly impressive instruments.

Sebastien Erard's and William Stodart's grand pianos from around 1830 illustrate the welter of ingenuity, innovation, patents and fine craftsmanship leading up to the mid-century innovations, mostly American, which consolidated the foundations of modern piano design.

Although fine replicas of early pianos (at least of the late-18th and early-19th centuries) are now available and can be heard in concert and recordings, to find a playable collection of historical

examples in a Conservatoire is very unusual. It provides a valuable resource and reference point for discovering the experience of players and listeners in the past. As well as illuminating the history of playing technique, the earlier keyboard instruments may suggest to students unexpected expressive possibilities on the modern instrument, or new sonorities in composition.

#### **How do the pianos in York Gate work for their living? Aaron Shorr, Chair of the Academy's Keyboard Network, takes up the story.**

At the heart of every Keyboard Network research event is the marvellous collection of historical pianos. This living and working museum provides an inspiring backdrop to a stimulating exchange of ideas between students, distinguished members of faculty and the public. The York Gate Collections provide pianists with a vital link to the sonority and texture of music written in the classical and early romantic periods. The differences in the style and technology of these instruments often reflect distinct schools of pianism, which we can still see in the present day. The period from 1780 to 1860 saw an enormously varied and ingenious period of piano development. The piano makers active during this time literally shaped the tonal palette available to the performers and composers of the day and laid the foundation of new schools of technique, made possible by the responsiveness and sustaining qualities of these developing instruments.

Keyboard Network events often provide students and faculty with their very first opportunity to confront these important historical instruments directly — frequently resulting in startling changes in perspective and, most importantly, revealing new interpretative possibilities on

modern instruments. Typical myths about the tonal limits and fragility of these instruments are continually dispelled, revealing a sound world that is far more suggestive and turbulent than is normally supposed. These instruments are nothing short of a revolution in sound and need to be experienced first-hand in order to fully appreciate the core repertoire of the piano.

#### **Roy Howat, Keyboard Research Fellow, adds some final insights.**

One of the great boons of York Gate is the ease of moving instantly from one instrument to another, contrasting how the same piece of music emerges from different instruments spanning more than 100 years. A vivid example recently emerged in a workshop: a piece that had been deemed to sound a tad bland on the 1915 Steinway suddenly let loose a whirlwind of energy when replayed on the older Erard and Stodart, because of its inbuilt challenge to the instrument's sonority and capability. It's an equal revelation to hear Mozart's famous Turkish March with added bass drum and bells all coming from the piano, one built just after Mozart's lifetime.

Straight-strung pianos can be contrasted with cross-strung pianos: because fewer of their strings cross the middle of the soundboard, the sonority changes more from register to register. Several composers can be heard exploiting this, even up to Ravel. The presence of the still-lovely 1915 Steinway model A is equally salutary. At one Chopin workshop it was being referred to, somewhat sniffily, as a 'modern Steinway' until it was pointed out that it dates from much nearer Chopin's lifetime than the present day. This collection encourages us constantly to listen anew and re-evaluate.

## Bulletinterview

### Thomas Gould

Violinist Thomas Gould was awarded his Academy BMus in July 2005, and is now studying for his Postgraduate Diploma. We caught up with him over a coffee in the Academy's canteen.



Why did you choose the Academy?

I started playing the violin when I was only three years old, and at nine years I chose to come to the Junior Academy because they offered me free percussion lessons as an incentive! That was such a wonderful experience that it seemed natural to continue at the Academy.

What have been the highlights of your time here?

Many of them have been with the Artea Quartet, which got together from my very first day here, over four years ago. Some of my favourite memories are the Composer Portrait of Sir Peter Maxwell Davies we did in the BBC Proms live on Radio 3, a very moving performance of Vaughan Williams' 'On Wenlock Edge' with Anthony Rolfe-Johnson, and our recent Wigmore Hall debut. Other highlights have been discovering and playing for the first time masterpieces like the Schubert String Quintet and Strauss

**Metamorphosen. Leading the joint Academy/Juilliard Orchestra for the first half of the BBC Prom under Sir Colin Davis in September was one of the most exciting things I've done!**

How do you expect your career to progress?

I hope to keep up the range of activities I've enjoyed so far. As well as the quartet, I play regularly with the pianist John Reid, who also studied at the Academy. We have recently given recitals in the QEII and St Martin-in-the-Fields, and have a lot of upcoming dates through the Countess of Munster Recital Scheme. I am leader of Aurora Orchestra, London's newest professional chamber orchestra, which just completed a run of performances of Stravinsky's 'Apollo' with the Michael Clark Dance Company in the Barbican Theatre. In the last couple of years I have been playing more concertos with orchestra, which has been terrific for my playing and a lot of fun too!

Is there anything else you'd like to try?

I enjoy playing contemporary music, and plan to commission a work from the young American composer Nico Muhly. I am also excited about playing at London's first classical music club, called 'This Isn't For You', in March 2006. I'd also like to try combining my loves for Bach and jazz into a concert of two halves, possibly playing electric violin too.

How do you balance all these strands?

It's a big challenge, but one that's made easier by the Academy allowing me to take on as much as I want, and by my teacher György Pauk providing a constant source of inspiration and guidance. At least it's never hard knowing what to play for him though — it's whatever I'll be performing next!

[www.thomasgould.com](http://www.thomasgould.com)

If you would like to find out more about how to become more involved with the Academy, please call Carol McCormack, Development Director, telephone 020 7873 7332 or email [c.mccormack@ram.ac.uk](mailto:c.mccormack@ram.ac.uk). Here are some examples of how you could help:

#### The Membership Fund [www.ram.ac.uk/membership](http://www.ram.ac.uk/membership)

If you would like to become more involved in Academy life, then we hope you will consider joining our Membership Fund. The Fund provides a vital lifeline for a wide range of activities and enables us to fund immediate, priority initiatives at our discretion.

Member: £100  
Priority booking for performances  
Academy Bulletin and termly  
Diary of Events.

Supporter: £250  
All of the above, plus opportunities to attend opera dress rehearsals.

Associate: £500  
All of the above, plus 10% discount on up to ten tickets per annum. Regular updates on key Academy events.

Patron: £1,000  
All of the above, plus opportunity to attend an annual reception with our world-class performers.  
Recognition in programmes.

Benefactor: £5,000  
All of the above, plus Principal's Tour of the Academy's premises. Private access to the York Gate Collections, the Academy's museum and research centre. Use of library facilities and exclusive access to the Academy.  
Recognition in the Academy's entrance.

Principal's Circle  
For gifts in excess of £10,000  
We will tailor the benefits to suit your needs. Please contact the Development Office for further information.

**Legacy Giving —**  
[www.ram.ac.uk/legacies](http://www.ram.ac.uk/legacies)  
In order to plan for the future, the Academy relies on the generosity of those who make provision through their will, to leave a legacy gift to the Academy.

The Academy can accept legacies and bequests of any of the following types:

**Residuary:** a residuary legacy is the value remaining once all pecuniary legacies, debts, fees and other charges have been met. You can leave whole or part of the residue to the Academy. The value of a residuary legacy is not affected by inflation.

**Pecuniary:** this is a legacy of a specific sum of money. You may want to request that it be linked to inflation in order for it to retain its value over the years.

**Specific:** a legacy need not be a sum of money. Instead, you can leave assets such as property, stocks, shares, library collections, artefacts or other valuables. Please do contact us to discuss your plans.

If you have already made a will, or have updated it recently, you can add a legacy or bequest by drafting a codicil. The Academy has suggested wording for a codicil. Please ask us if you would like further information on this.

**The Scholarship Fund**  
Each year, the Royal Academy of Music auditions talented students who may not have the means to cover the fees necessary to complete their studies. Since the Academy wishes to recruit on talent alone, we are striving to build up our Scholarship Fund so that we continue to attract the very best students.

Donating to the Scholarship Fund will enable you to follow the progress of the student(s) whom you support. Also, many of our supporters wish to meet 'their' students, and to attend their concerts.

**The Library Fund**  
The Royal Academy of Music is embarking on a capital appeal to raise the funds necessary to refurbish and extend its library facilities and practise rooms. The target is £4.6 million. A number of applications to grant giving bodies and individuals have been made. We hope to complete the project in 2007/8.

## Supporting the Royal Academy of Music

The Royal Academy of Music's Development Office is tasked with generating income so that the Academy can continue to train students to the highest standards and prepare them for professional careers.

The Academy is in constant need of further support as we strive to enhance the quality and range of our teaching in order to provide the very best tuition and facilities for our students.



### Supporter Profile

Eric Warne discusses why he and his wife belong to a growing number of regular Academy supporters. He also meets soprano Claire Watkins, winner of the Eric and Jacqueline Warne Scholarship in the academic year 2005/06.

The current annual cash amount of the Scholarship is enhanced by Gift Aid.

#### How is the winner of the Scholarship selected?

This is done by the people who are in the best position to make informed judgement — the professional staff of the Academy. We are delighted that the selection is the result of expert opinion.

#### Do you have other involvement with the Academy?

We enjoy attending performances from time to time and it is always gratifying to be present when winners of our Scholarship are participating. We feel a certain satisfaction that we are making a modest contribution to the achievements of a renowned institution of international importance and excellence. It is also rewarding to observe the progress of Scholarship winners during their time at the Academy and in their subsequent careers. This year it has been particularly enjoyable to discuss with Claire the roles she has sung and those she hopes to sing in future and to hear her views on the challenges and aspirations of a singer. We wish Claire, and all winners of our Scholarship, every success in the future.

**How was the Scholarship established?**  
My professional life was in insurance but I have been actively involved in music continuously since boyhood as singer, choir director and organist. My wife and I have received great benefit and enjoyment from music so we wished to acknowledge this by practical means in the provision of help for future generations of musicians. We are also particularly interested in opera, so, reflecting the nature of my amateur musical background, it was natural that we should wish our association with the Academy to be directed towards singers.

Some years ago tentative approaches as to how this could be achieved were made to a number of conservatoires. The response from the Academy was not only the most positive and forward-looking but also that which fulfilled our own criteria. Initially, provision was made for the Scholarship to commence at some future date but in 2002 my wife and I decided that it should be awarded on an annual basis from that time. Provision has been made in our wills for the perpetuation of the Scholarship.

## Coming up: Spring 2006

Spring 2006 at the Academy is perhaps our busiest on record.



Our popular series of lunchtime *free on Fridays* concerts includes songs from the shows with musical theatre students (13th January), *Seduction* with Song Circle (3rd February), English Chamber Music with Harp (10th March) and orchestral performances with Sir Colin Davis (27th January), Trevor Pinnock (10th February) and Edward Gardner (3rd March).

Yan Pascal Tortelier conducts *Petroushka* and *La Mer* with the Symphony Orchestra (27th January).

Unfortunately, the Genius of the Violin festival, of which the Academy was a founder partner, has been unsuccessful in its fundraising efforts and will not be presenting an event in 2006. We hope that the many violin events at the Academy next term will go some way towards filling the gap. Our major Paganini in London festival celebrates the 175th anniversary of the first visit to London by perhaps the most famous virtuoso of all time. The festival is built around a rare visit to Britain by Paganini's main instrument: the *Cannone*, on loan from the City of

Genoa. Maxim Vengerov, who recently joined the Academy's teaching staff, will give a recital with the instrument (5th March). A series of concerts will explore many and varied connections with Paganini, from Haydn to Lutoslawski. Research-focussed events include a musical and theatrical reconstruction of Paganini's famous 'duel' with the French violinist Nicholas Lafont, and a discussion comparing Viotti's immaculate Strad with Paganini's battle-scarred Guarneri — a contrast which mirrors the approaches of these two rival performers.

Royal Academy Opera's production in March will be the long-awaited London première of Judith Weir's first opera, *A Night at the Chinese Opera*. This dynamic and humorous work was commissioned by the BBC and first performed by Kent Opera in 1987, when the Financial Times wrote that it was 'on no account to be missed wherever it turns up'.